

CROWD REFUSES TO GO UNTIL PIANIST PLAYS HIS PRELUDE

Rachmaninoff Reveals Tender Touch in Interpretation of Beethoven Sonata.

The audience that assembled in the Odeon last night to hear Serge Rachmaninoff, the famous Russian composer and pianist, went determined to hear his prelude in C sharp minor, and stayed until he played it.

When Rachmaninoff played in the same concert hall a year ago the prelude was on his program, and his interpretation of that work made a lasting impression on those who heard it. Last night the number was not on the program, and as he played encore after encore without striking the chords of the prelude, some in the audience feared he would omit it.

After the program was ended, the listeners remained in their seats. Again he played something besides the prelude. A few started to leave, while nine-tenths remained to applaud. Again Rachmaninoff went to the piano, and as he struck the opening chords of the world-famous prelude a wave of applause swept the hall.

Josef Hofmann played the prelude as a final encore at his concert in the Odeon early in December. To those who heard him it seemed he played the number with more vigor than did Rachmaninoff a year ago. To those who heard Rachmaninoff last night, it seemed that he played the prelude with more feeling than did Hofmann.

Rachmaninoff has been quoted as saying that this number, written when he was 20 years old, is but a trifle, but to concert-goers it never loses its popularity. Played wherever the piano is known, it never is tiresome when interpreted by a master, and a Rachmaninoff concert without it would be deemed by most concert-goers as lacking in something vital.

As played by Rachmaninoff, the prelude ranges from ringing chords to the softest of pianissimo, and at times the bass strings sound like the ringing of a bell.

Taken in its entirety, however, last night's concert was not spectacular, the artist seeming to prefer music that gave him an opportunity to make the piano speak in its mellowest tone. Lacking the spectacular numbers so often associated with piano recitals, Rachmaninoff did not seem to thrill his audience as he did last year, when he played a Liszt rhapsody, but of the supreme art of his interpretation of the Beethoven sonata, and the Chopin waltzes there can be no question.

The audience, which filled the Odeon, reminded one of the crowds that heard Paderewski when he held the place on the American concert stage that Rachmaninoff now holds. There was the same group of professional musicians, the students who had been urged by teachers to hear the master, and the great throng of music lovers who seemed insatiable in their desire to hear more and more. And Rachmaninoff, liberal as Paderewski in his encores, held his audience through more than two hours of playing.

The concert opened with Beethoven's Sonata, Opus 21. In the opening movement, the allegro, Rachmaninoff revealed that tender touch which was to be his distinguishing characteristic of his work throughout the evening. At times, he played so softly that to one only ten rows from the stage it seemed that the piano was scarcely audible, yet there is no doubt that this tender tone was heard in the last row of the balcony.

The adagio of the sonata, with its recurring melody, of which the listener never tired, was given a delicate interpretation. Again were heard the wondrously soft tones, and trills, scarcely audible.

The sonata was followed by Mendelssohn's "Rondo Capriccioso," a welcome number and proving that Rachmaninoff, though one of the greatest of modern Russian composers, has not lost that love for haunting melody that makes music ever popular with the masses. His playing of this number was a finished work, with the melody deftly brought out among the elaborate variations that embellish it.

The second group on the program was composed entirely of Chopin numbers. First came the ballade in F minor, which seemed at times like a song and gradually developed a climax that required great physical strength. This number called for extremely rapid fingering, for at times the melody swept along like a torrent.

A waltz followed, and then the scherzo, Opus 21, Rachmaninoff began this number with a staccato stroke that cut the notes short like the crack of a whip. He poured out a wealth of ringing chords, and at times made the music roll like the beat of a drum.

The audience insisted on two encores after this group, and the pianist played two Chopin waltzes, the D flat and the A flat. Rachmaninoff played these waltzes with an accent and phrasing that gave to the music the rhythm of a dance and the melody of a song.

His third group included his own waltz, Opus 16, one that seemed Chopin-like in its beauty, and an étude which he calls "Tableau" and which was characterized by the heavy chords and elaborate harmonies of the modern Russian school. Liszt's waltz, based on the music

of Gounod's "Faust," closed the regular program. This number gave the nearest approach to spectacular playing of any number of the night. Here were the brilliant runs, the heavy chords, and the flowing melody without which no piano recital seems complete. The waltz has a strain of the flower song, one of the most beautiful melodies in all opera.

As a final encore, in reward for the tribute that followed his prelude, Rachmaninoff played his own Polka De W. E. This, like his own waltz played earlier in the evening, revealed his art as an interpreter of dance rhythm, and his ability as a composer of flowing melody.

CUP GIVEN TO RING, JR.

The presentation of the Wilkinson Cup to John Ring Jr., head of the advertising company which bears his name, was the principal feature of the weekly luncheon of the Advertising Club of St. Louis at Hotel Statler yesterday. The cup was offered by M. L. Wilkinson of Scruggs, Vanderweert-Barney, for the man who had done the most to further good advertising in the city and state and who had done most for the Advertising Club. The cup was presented by Robert E. Lee.

Robert C. Fay of the Seaman Paper Company of Chicago made a short talk on "The Proper Use of Direct Advertising."

SEEMS EVERYONE HEARD ABOUT IT

All want to try new drug that dries up corns so they lift out.

Good news spreads rapidly and druggists here are kept busy dispensing freestone, the recent discovery of a Cincinnati man, which is said to loosen any corn so it lifts out with the fingers.

A quarter of an ounce costs very little at any pharmacy, but is said to be sufficient to rid one's feet of every hard or soft corn or callus.

You apply just a few drops on the tender, aching corn and instantly the soreness is relieved, and soon the corn is so shriveled that it lifts out without pain. It is a sticky substance which dries when applied and never inflames or even irritates the adjoining tissue.

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